

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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## IMPORTANT NOTICE EVENING OPENING OF THE MUSEUM

AT the meeting of the Board of Trustees held February 18, 1907, the following resolution was adopted:

"Resolved: That . . . after some date to be fixed by the Director, the Museum shall be kept open on Saturdays, free of all charge, continuously from 10 A. M. to 10 P. M., and that the opening for two hours on Monday and Friday evenings be discontinued from and after the same date."

In accordance with this resolution, beginning March 16th, the Museum will be open on Saturday from 10 o'clock A. M. until 10 o'clock P. M. Thereafter it will not be open as heretofore on Monday and Friday from 8 to 10 P. M. The chief reasons for this change are as follows:

In view of the observance of the Saturday half holiday, now so general, the Museum is increasingly visited by large numbers of people who cannot come at any other time, not even on the evening of a working day. The present hours of closing interrupt the visits of those who come early, and hopelessly curtail the visits of those who come late in the afternoon. The proposed change will allow the visitor to leave at his pleasure, to come in as early as he likes after his supper, or to remain if he will through the supper hour. The Museum Restaurant will be kept open and an *a la carte* dinner will be served from 5 to 10 o'clock, P. M.

## TWO BRONZE TRIPODS

LENT BY JAMES LOEB, ESQ.



WARRIOR  
FROM THE COVER OF  
THE SMALLER TRIPOD

THE MUSEUM takes pleasure in announcing that it has received as a loan two of the three wonderful tripods recently acquired by Mr. James Loeb of this city, which rank among the finest extant examples of archaic Greek art, both in design and execution. At Mr. Loeb's request Professor George H. Chase, of Harvard University, is to publish a special monograph on these, and he has kindly prepared for the Bulletin the following preliminary account of the two which are now here. They are exhibited in the new Bronze Room.

THESE two tripods, together with a third which is now in the Fogg Museum of Art at Cambridge, Mass., were purchased by Mr. Loeb in Rome in 1905. They are

reported to have come from an Etruscan tomb in the neighborhood of Perugia. The many fragments in which they were found were partially put together in Rome, but the more difficult work of fitting together the fragments of the undecorated portions and of setting up the tripods in such a way as to suggest their original appearance, was performed by Mr. Paul Hoffmann, of the Boston Museum of Fine Arts.

In form the two tripods are very similar. In each the essential part consists of a great bowl, supported on a three-legged stand, the transition from base to bowl being made by a hollow cylinder of bronze which has the form of a complicated series of convex and concave mouldings. Except for a tongue pattern on the upper portion of the cylindrical support, the decoration is confined to the upper portion of the bowl and the three plaques of bronze which form the sides of the three-legged stand. The bowls are ornamented in each case with figures of sphinxes and winged lions ranged about the rim, and the cover of the smaller tripod bears upon the top a standing warrior in full armor.

The most interesting part of all the decoration, however, consists of the reliefs with which the three-legged stands are adorned. The subjects of these are as follows:

## LARGER TRIPOD.

1 a. Seated sphinx. In front, a branch rises from the ground line.

1 b. Chimaera.

2 a. Seated lion. In front, a branch. Above, a flying bird.

2 b. Bellerophon and Pegasus. Bellerophon poises his spear for a throw. Behind him a flying bird fills the field, and underneath the body of Pegasus is a running dog. No opponent is represented here, but from the fact that the Chimaera appears on the adjoining panel (1 b), advancing in the direction of Pegasus, with all three heads in an attitude of attack, it is clear that the two panels are intended to be closely connected, and that it is the contest of Bellerophon and the Chimaera which is represented,—a unique instance among these designs of a subject divided



THE LARGER GREEK TRIPOD  
HEIGHT 4 FT., 6½ IN. (M. I. 378)

between two adjacent sides.

3 a. Winged panther.

3 b. Peleus and Thetis. Though no names are inscribed beside the figures, similar scenes on vases show that it is Peleus's pursuit of Thetis that is here represented. Like Proteus and other sea divinities, Thetis possessed the power of transforming herself into different shapes, and in this way she strove to escape from Peleus when he sought to win her as his bride. But the hero, who had been in-

structed by Chiron, held her fast, and at last the goddess was forced to yield. The subject is one that the vase painters never tire of treating. As a rule, Peleus is represented grasping Thetis about the waist, and the transformation of the goddess is naively suggested by a small lion or a serpent which threatens Peleus or even attacks him. Occasionally, however, an earlier moment in the story is depicted, Peleus in ambush waiting to spring upon Thetis as she sports with the other daughter of Nereus, or pursuing her and her attendants. This is the moment that the artist of the tripod has chosen: the serpent which rises from the shoulders of the central figure is meant to suggest the first performance of Thetis. The third figure is undoubtedly to be interpreted as a Nereid.

## SMALLER TRIPOD

1 a. Conversation between two men.

1 b. Perseus pursued by Gorgons. The hero is characterized by the *kibisis* or bag which is

slung on two straps from his shoulders and by his peculiar cap. The Gorgons have purely human form.

1 c. Mounted warrior pursued by an enemy on foot. Under the horse, a fragmentary figure of a fallen warrior appears.

2 a. A pair of winged figures heraldically grouped.

2 b. Two sphinxes confronted.

2 c. Fight between mounted warriors. Underneath the horses there are traces of a fallen warrior.

3 a. Hercules and the Nemean lion.

3 b. Peleus and Thetis. The scheme of the composition is somewhat different from that of the similar scene on the larger tripod. Peleus has locked his left arm into Thetis's right and holds her fast, unterrified by the lion's head with open jaws which marks the first transformation of the goddess. Behind him Hermes, identified by his herald's staff and broad-brimmed hat strides quickly forward.

3 c. Apollo and Tityos. For his assault upon Leto, the giant Tityos was killed by Apollo and Artemis. Of the avenging deities, only Apollo is here represented. The female figure who appears to be assisting Tityos is probably to be interpreted as his mother Gaia, the Earth.

The style of the reliefs, and that of the

figures in the round as well, stamp them as products of the archaic period. They have all the characteristics of archaic art—the stiff, angular poses, the heavy thighs and calves, the smiling countenances with eyes drawn in full front in heads which are in



THE SMALLER GREEK TRIPOD  
HEIGHT 4 FT.,  $\frac{1}{2}$  IN. (M. I. 225)  
NOT INCLUDING THE FIGURE ON THE TOP



1A. SEATED SPHINX  
1B. CHIMAERA



2A. SEATED LION  
2B. BELLEROPHON AND PEGASUS



SIDES OF THE LARGER GREEK TRIPOD, LENT BY JAMES LOEB  
3A. WINGED PANTHER  
3B. PELLEUS AND THEETIS



1A. TWO MEN CONVERSING



1B. PEGASUS PURSUED BY GORGONS



1C. MOUNTED WARRIOR PURSUED BY ENEMY

# SIDES OF THE SMALLER GREEK TRIPOD, LENT BY JAMES LOEB

2A. WINGED FIGURES

2B. TWO SPHINXES

2C. MOUNTED WARRIORS IN COMBAT

3A. HERACLES AND THE NEMEAN LION

3B. PELEUS AND THETIS

3C. APOLLO AND TITYOS



profile, hair treated as a great mass falling to the shoulders, and close-fitting, heavy garments with little or no attempt to represent the fall of the separate folds. For the details the artist relies principally on incised lines, scratched on the surface of the finished relief with a sharp graver. These incised lines are now largely obscured by the patina, but traces of them can be seen in many places,—in the hair of most of the figures, on the wings of the monsters, and on the borders of the garments. From all these indications, it is clear that the tripods are made during the archaic period, probably not far from the middle of the sixth century, B. C.

The problem of the makers of the tripods is a more difficult one than the question of their date. The fact that they were found in Etruria and the great reputation which Etruscan work in bronze enjoyed in antiquity seem, as first sight, to point to Etruscan artists as the makers. The size of the tripods, also, which would make transportation difficult, and certain similarities of costume between the figures of the reliefs and those of the Etruscan tomb-paintings might be urged in favor of an Etruscan origin. On the other hand, the style of the reliefs and that of the single figures is certainly different from that of most Etruscan work. The figures are less heavy in appearance and the subjects are conceived and executed in a fresher, livelier manner than the great mass of Etruscan reliefs and statuettes. For the study of these differences the Metropolitan Museum affords an almost unique opportunity; for, in the chariot from Monteleone, as Mr. Robinson has recently pointed out (*Bulletin*, May, 1906; p. 82), it possesses a monument of Etruscan art which is almost exactly contemporary with the tripods. The differences between the reliefs of the chariot and the reliefs of the tripods are precisely those which we should expect to find between the work of a highly gifted people like the Greeks and a race of clever imitators like the Etruscans. Nothing, for instance, could be more marked than the contrast between the warrior on the cover of the smaller tripod and the "Apollo" figures

which decorate the front of the chariot. In the figure of the warrior, the artist has done his best to imitate nature exactly, to reproduce every detail of dress and armor. In the "Apollo" figures, the artist is satisfied with a mere suggestion of the appearance of the body, as is shown by the conventional rendering of the outline of the ribs. Other instances of a similar disregard of nature are the arms of the warrior in the relief on the front of the chariot, the inordinate length and the thickness of the left thumb of the female figure in the same relief, and the awkward drawing of the hind legs of the winged horses of the relief on the left-hand side. The figures of the tripod reliefs, though they frequently exhibit the exaggerated proportions of archaic art, never suffer from such distortion as these. The most striking illustration of the difference between true Greek work and Etruscan imitation, however, is afforded by a comparison of the relief on the right hand side of the chariot with one of the reliefs on the tripod in Cambridge, which is reproduced in Figure 1. The subject in both instances is the same, a contest over a wounded warrior. Yet how different is the spirit of the two! The wounded warrior of the Greek relief has fallen backwards; he rests his right arm on the ground and tries to rise; his left hand is stretched out in supplication toward his comrade. The standing warriors thrust at each other with spears which they grasp firmly in their right hands. In the Etruscan relief, the fallen warrior is crowded in between the legs of the fighting men, with an utterly impossible twist of the body which makes the figure look like parts of two different men. The warrior at the left grasps his spear in a very unconvincing manner; the line of the knuckles demands a spear pointing downwards, not horizontally. The spear of the warrior on the right passes in front of his helmet, but behind his head, and the point, where it projects from the back of his adversary, is not in line with the shaft. The work is clearly that of an imitator, whose limitations are only too apparent the moment he departs from his model.

In the case of the chariot, many of these departures from the truth are due to the exigencies of the space to be filled, which evidently cramped the artist. Yet the Greek maker of the tripods, no less than the maker of the chariot, had to adapt his designs to definite spaces, and it is one of the best proofs of the skill of the Greek that his figures fit easily and naturally into the spaces they have to fill, and never produce the impression that the artist felt himself hampered by the frame of

figures as the birds and the deer of the principal field and the bird in the combat scene are used in a purely decorative way. The deer, especially, crowded in below the shield, was clearly chosen only because such a figure would almost completely fill the awkward space at the bottom of the design. But the principal difference after all, between the work of the Greek and that of the Etruscan artist is the liveliness and vigor of the one, the heavy, lifeless character of the other, in which



RELIEF FROM THE ETRUSCAN CHARIOT  
IN THE MUSEUM



RELIEF FROM THE THIRD GREEK TRIPOD  
NOW IN CAMBRIDGE

his composition. Again, in the use of "filling" ornaments, the maker of the tripods shows himself superior to the maker of the chariot. The *horror vacui* which appears in most archaic work leads both artists to fill the vacant spaces of their designs with figures of birds and other animals. But in the tripod reliefs, these never encroach upon the principal subject, and sometimes, as in the case of the running dog in the representation of Bellerophon and Pegasus, they distinctly add to the life and vigor of the main subject. On the chariot, however, such

the hand of the imitator is only too evident.

For all these reasons, it seems probable that the tripods are not the work of Etruscan bronze workers, but of a Greek artist, or artists.

The style of the reliefs is very close to that of a considerable number of painted vases found in Etruria, which are now generally held to be works of the Ionic Greek school, in some cases imported from the Ionic cities of Asia Minor, in others, possibly, made by Ionic artists settled in Etruria. On the basis of these analogies,

which can hardly be discussed within the limits of a brief notice, we can with some certainty postulate an Ionic origin for the tripods. The exact place of their manufacture must, for the present, remain an open question. They may have been made in one of the Ionic cities of Asia Minor; in Chalcis, whose art was distinctly Ionic in character; or in Etruria itself. Their size favors the supposition that they were made in Etruria. In any case, their high value as specimens of Greek bronze work of the archaic period cannot be doubted. The Museum is certainly to be congratulated on its good fortune in being allowed to show for a time these unique specimens beside the chariot from Monteleone.

GEORGE H. CHASE.

#### A SUITE OF EARLY GOTHIC TAPES- TRIES (BURGUNDIAN)



THE most important gift of recent months—of years some connoisseurs will declare—is a series of Gothic tapestry the Museum has just received from its

president, Mr. J. Pierpont Morgan. For such tapestries are as interesting to the student of medieval art as they are rare. In fact, any tapestry antedating the year 1500 is a great rarity, and early suites are now so few, whether in museums or in private collections, that they can almost be counted on one's fingers.

The present tapestries are of the type generally known as Arras: they are filled with life-size figures, and have a conventional background (in the present case a stencil-like pattern of fleurs-de-lis), a framework of delicate columns, and a sky-line with Gothic verses. There are five pieces in all, but two of these are subdivided as double pictures: they represent a typical theme, the Seven Sacraments, and form together a suite which one may picture as originally adorning the choir of a cathedral (cf. the seven panels illustrating the same theme, known to have formed the decoration of a choir, dating from the middle of the XV century, now preserved in the Museum at Berne. They are embroideries, however, not tapestry). They picture (1) Baptism, (2) Confirmation, (3) Eucharist, (4) Penance, (5) Holy Orders, (6) Matrimony and (7) Extreme Unction. Technically considered, they are of a high grade; they assemble admirably, and give an harmonious scheme of colors—Gothic greens, reds and yellows, colors richly varied as in the figured brocades of the costumes here reproduced.

The separate panels may now be briefly described:

In three of them appear inscriptions in Old French; and for the transcription and translation of these, the writer is indebted to the kindness of Prof. H. A. Todd of Columbia University.

In the first tapestry, *Baptism*, the infant is held skilfully by a richly robed priest, and five personages witness the ceremony, an armed guard, an assistant priest, a kinsman (or god-father), and the parents. The last stand at the priest's right hand, and the mother, richly gowned and with a superb head dress, holds what is apparently the child's robe of baptism, embroidered with Greek crosses: at the



left she clasps her husband's hand. He, too, is richly dressed, his robe trimmed with fur. The religious note of the picture is finally accented by a golden reliquary which stands on the edge of the font.

The second panel, *Confirmation*, pictures two children at the knees of a venerable bishop. Their parents are witnessing the ceremony and are personages of high degree, the father wearing a cap of maintenance. The bishop is admirably portrayed: his eyes are closed in prayer and his crossed arms add symbolism to the benediction\*: his cope is richly embroidered and his mitre is of a curious form, like a simplified papal tiara.

*Eucharist*, in the third panel, has several puzzling features, probably to be explained by symbolism. It introduces four figures,—the communicant, a personage with cap trimmed with miniver, a priest with a curious brocaded mitre (?), and a splendidly robed and hooded ecclesiastic (?). The last is handing the sacred wafer to the priest. The first personage is evidently the sponsor of the communicant (who is pictured as standing naked in the water of the Jordan), for he holds his gown during the sacrament. Above the picture are Gothic letters forming the inscription:—

*Ad fin qua vigueur sabandonnent. creatures  
prelas leu . . . scritores de lescripture.  
confirmation et tonsure. et de che semblanche  
en. . . sont saint baptesme purgies.  
jacob le patriarche fist. qui ses mains sur.  
ij.enja . . . aue de jourdian lavez.*

(In order that they may give themselves up to strength, creatures, prelates. . . confirmation and tonsure and concerning that resemblance in. . . Jacob the patriarch did, who his hands on two children. . .

. . . writers of scriptures.  
. . . are purified in holy baptism.  
. . . water of Jordan washed.)

\*Evidently, judging from the verse transposed to the third panel, symbolizing Jacob the patriarch blessing the children of Joseph.

Professor Todd calls attention to the fact that the present verses did not originally accompany this tapestry, but are combined from legends probably cut from the panels of Confirmation and Baptism: the present verses do not, therefore, make sense. A further comment of this expert in medieval French is of especial importance in the question of the place of origin of the tapestries, for he notes that the phrase *de che semblanche* is a dialect form peculiar to Picardy.

The next tapestry includes the fourth and fifth panels. The fourth, *Penance*, includes three figures, a penitent, a saint and the personified mother church. The penitent, emaciated and in sack cloth, gives his hand to the saint, and this mediator is placing it in that of the offended church. The fifth picture, *Holy Orders*, or "Tonsure," is symbolized by coronation (in early French, Professor Todd remarks, the words "crown" and "tonsure" are synonymous): a King, probably David, since he is referred to in a verse of the seventh panel, is receiving the "greater splendor" of consecration. A splendidly robed and hooded ecclesiastic is performing the ceremony, attended by three assistants one of whom is in secular dress.

The final tapestry pictures, in adjacent panels, *Matrimony* and *Extreme Unction*. In the first of these the bridal couple are splendidly robed and the bride wears a crown (of the form worn by a duchess of France). A priest joins their hands and is sprinkling them with holy water. The witnesses are three, all secular, a man and two women, the latter with white head-dresses. Above are the lines:

*Le sacrement de mariage. dont multiplie  
humain lignage.  
moustra dieus quand adam crea. et de sa  
coste eve jourma.  
qui fu des femmes la premiere et a adam  
amie chiere.*

(The sacrament of marriage, by which the human race is multiplied, was appointed by God when he created Adam and from his rib formed Eve, who was the first



1. BAPTISM  
(105 x 221 cm.)



2. CONFIRMATION  
(191 x 124 cm.)



3. EUCHARIST  
(227 x 200 cm.)

SUITE OF EARLY GOTHIC TAPESTRIES  
(BURGUNDIAN)

GIFT OF MR. J. PIERPONT MORGAN



4. PENANCE

(227 x 200 cm.)

5. HOLY ORDERS



6. MATRIMONY

(233 x 305 cm.)

7. EXTREME UNCTION

SUITE OF EARLY GOTHIC TAPESTRIES  
(BURGUNDIAN)

GIFT OF MR. J. PIERFONT MORGAN

among women and Adam's dear companion.)

The seventh panel pictures the administration of *Extreme Unction*. A dying woman lies on a high Gothic bed: at her side is a nun, and nearby are four priests, one of whom is administering the sacrament, another holds a golden reliquary, and two are kneeling, apparently reading responses. Above are the lines:

*Mais la daniere unction. qui contre la  
temptation  
de sa vertu donne vigueur. moustra lunc-  
tion dhonneur  
faite en ebron a david roi pour estre de plus  
fort arroi.*

(But extreme unction, which against temptation through its virtue gives strength, He appointed the unction of honor, given in Hebron to King David to be of greater splendor.)

There remain to be considered the questions as to the place of origin and the date of the tapestries:

In the first regard the Picard phrase which occurs in the third panel, as above noted, suggests strongly that they were woven in Arras, which, as is well known, produced no small part of the tapestries of the XIV and XV centuries; and, therefore, like very similar tapestries produced in Flanders, they would be classified as Burgundian, the Burgundian marches then (early XV century) having extended into this French territory. They are evidently not southern Burgundian, for the costumes are unlike the court costumes of southern Burgundy of this period (*vide* von Falke): moreover there appears little evidence that tapestry-weaving was carried on, *e. g.*, at Dijon, and there is contemporary evidence that the famous tapestries of Nancy and as well those taken by the Swiss at Morat were made in Flanders.

The exact date when the present specimens were woven can be determined within a reasonable margin. The general type is archaic, the ornament of the background, the columns separating the

pictures, the form of Gothic lettering, especially the capitals, the treatment of the verdure, which creeps here and there into the pictures, all suggest at first sight the half century beginning with 1350. A closer examination, however, convinces one that they belong to a somewhat later date, but probably within the first quarter of the XV century. Thus they resemble closely in technical regards, the tapestries of St. Piat preserved in the cathedral of Tournay and dated 1402. But especially reliable notes as to their date can be obtained from a study of the secular costume. Thus the head-dress of the mother in the first picture of the series is fairly diagnostic: an almost identical form appears in a French portrait of 1420, and a very similar one occurs in a picture of Agnes Sorel of about 1430. And, conversely, this head-dress is not known in the XIV century. The costumes of the men are typical of the early XV century: the curious slit sleeve of the boy in the *Confirmation* appears about the beginning of the century, as in the portrait of Jean de Montague (1408). So, too, the head-dress of the guard in the *Baptism* dates from the early XV century and does not occur in its developed form before 1400. Diagnostic also are the arms which this guard carries: his sword is of a type well known in the earliest XV century; and his war axe is of a form unknown before the year 1400. This form is placed by de Cosson, who cites many documents, about 1450, and Hefner-Altenack pictures a specimen which might have served as the model of the present axe, dating it as not earlier than 1430 or later than 1470.

It is an interesting query, finally, whether the present tapestries represent historical personages. They may plausibly picture the life history of Philippe le Hardi (1404), but this series does not appear among the seventy-odd pieces which are named in the inventory of his estate. Nor do they appear to have belonged to Jean sans Peur (1419). The hints given by the background of fleurs-de-lys and the crown of the bride are hardly definite enough to be of value: and there is not a trace of a Burgundian blazon



in any member of the suite. When I happened to see these tapestries several years ago in Paris in the hands of a dealer in the rue Richelieu, they were said to have formed part of the wedding portion of Anne of Brittany! But on every side there is no tangible evidence of their *provenance*. Their merit is evidently in their composition, theme, technique, and in the history less of a personage than of an ancient and highly developed art.

BASHFORD DEAN.

#### FOUR PAINTINGS

LENT BY MR. WILLIAM K. VANDERBILT

THE Museum has received a very important loan from Mr. W. K. Vanderbilt, consisting of four remarkable pictures. These are: the portrait of Lady Guildford by Holbein, a portrait by Rembrandt, a portrait of Queen Henrietta Maria by Van Dyck, and "The Toilet of Venus" by Boucher.

The "Lady Guildford" is one of the series of portraits of notabilities of the court of Henry VIII, and was painted in 1528. The companion piece, the "Sir Henry Guildford," is in the collection of the King at Windsor Castle.

In the decorative arrangement (the like of which one must search for among the greatest of the Japanese), in its ornamental details, and above all in its inspired characterization, this work fittingly reveals the rare powers of its painter, as do also the luminous color and the precision of its masterful line. The sitter, a stately personage, is clothed in black and wears a quaint and decorative head dress. She has gold chains over her shoulders and her sleeves are of cloth of gold. There is a column with a capital of exquisite workmanship at her right, and back is a branch of vine against the green-blue of the sky.

The Van Dyck is as different from the Holbein as was the England of Charles I from that of Henry VIII. The reserved stateliness of the older time, showing itself in the stiff costume and the formal composition, has changed in the reign of Charles

to the elegant refinement and the distinguished cultivation which Van Dyck so successfully portrays. This picture is one of the great number of portraits of the Queen that Van Dyck painted, both with and without aid from assistants. Its color scheme, with the dominant yellow, is gorgeous and attractive.

Not far distant in date from the Van Dyck is the Rembrandt. It is a commanding representation of a man of late middle age who looks directly at the spectator from beneath knitted brows. He wears a turban and has an ample cloak of rich cloth thrown over his shoulders. The picture is signed with an "R," and dated 1632. Rembrandt was at this time twenty-six years old, and his youth is shown only in the close handling of parts and the nervelessness of the painting of the right hand. It is, however, one of the most impressive pictures by him in America. Dignified and grandiose, it is a most precious addition to the little group of Rembrandts which the Museum at this time has the honor of housing.

The "Toilet of Venus" was one of the pictures that Francis Boucher painted in 1751 for Madame de Pompadour, and was hung in the bath room of that lady in Bellevue. The picture is most typical of the painter. All his charming qualities are evident in it—lightness, gaiety, frivolity, prettiness and cool, sensuous color—qualities that his imitators could never quite catch.

The Boucher has been placed in Gallery 19, the Rembrandt, the Holbein and the Van Dyck will be found in Gallery 24.

#### CHANGES IN THE GALLERIES

##### THE NEW BRONZE ROOM

WITH the present issue of the BULLETIN another room is opened to the public with an entirely new arrangement. This is the gallery at the southeast corner of the Fifth Avenue wing, on the ground floor, which was formerly occupied by a miscellaneous collection of furniture and



woodwork. It is now devoted to the Greek, Etruscan, and Roman bronzes of the Museum, which have been brought together here from other parts of the building. The door leading to the adjoining room, which was closed for several years, has been reopened, and thus the three galleries at this end of the wing are brought into direct connection with one another, and occupied with objects which properly belong together as parts of the classical collection, namely, bronzes, vases, and the frescoes from Boscoreale.

In the centre of the new Bronze Room stands the Etruscan chariot or "biga," in a new case, which is somewhat more spacious than the former one, and permits the attachment of the yoke to the pole at its proper angle, thereby heightening the effectiveness of the chariot as a whole, and making it even more impressive than it was, while the excellent light of the room gives opportunity to study the details of its decorations to more advantage than has hitherto been possible. Flanking the chariot on the side nearest the windows stand, in separate cases, the two splendid tripods lent by Mr. James Loeb, which are described by Professor Chase elsewhere in this number, so placed that the visitor may easily compare their workmanship with that of the chariot in the matters to which he calls attention. These three objects alone would suffice to make the reputation of any museum of classical art, as their like is not to be found in any other collection.

Other large objects in the room are the statue of a Camillus, given by the late Mr. Henry G. Marquand; the group representing a statue of Cybele on its car drawn by lions, from the same donor; and the beautiful Greek bronze vase purchased last year. In two cases on the inner side of the room are arranged the more important of the smaller bronzes of the Museum. At present fifty-one objects are displayed in these cases, including statuettes and decorative works of various kinds, selected for their beauty of design and execution. Though the number is not large, the quality is high, judged by any standard, and they will probably

show the Museum to be richer in this branch of ancient art than has been generally recognized, as every one of them is worthy of careful study either for its beauty or its importance in illustrating the development of classical art. Among them are several taken from the Cesnola collection, which have been thus segregated because it was desired to give them the prominence they deserve, and to exhibit them in a better light than they had in their former location. The other bronzes from the same collection, together with a miscellaneous lot of utensils, votive offerings, etc., including the objects found in the tomb with the chariot, will be brought into this room on the completion of the new cases which are being constructed for them.

In a flat case at the inner end of the room are the bronze *fibulae* or "safety-pins" from various sites in Italy—sixty-eight specimens—classified and arranged according to the periods from which they date; and a similar case under the middle window contains the Greek and Etruscan mirrors, some decorated with reliefs, others with engraved designs. But one of the most interesting exhibits in the room is the case which stands in a corner, containing the contents of an Etruscan lady's tomb of the fourth century B. C., all in a remarkable state of preservation. These were purchased by the Museum several years ago, but are now placed on exhibition for the first time. Among the bronze objects are her pitcher and basin, a toilet box of the type known as a "cista," a mirror, the back of which is engraved with a design representing the Release of Prometheus by Herakles, and a patera or shallow dish used in making libations, with a handle in the shape of a beautifully modelled female figure (Lasa). There are also three objects in silver,—a small amphora, probably used for perfumes, a small toilet box of exquisite make, decorated with reliefs on which gilding is used for accenting details, and a strigil, the curved instrument used by both men and women for scraping the body at the bath. On all the objects mentioned the word *Sythina* (MVOINA)

is roughly scratched. This appears frequently in Etruscan graves, but beyond the fact that it has some sepulchral significance its meaning is still undetermined. Besides these there are two glazed terracotta vases, evidently imported from one of the Greek colonies in southern Italy, several rude vases of local make, three iron candelabra, and fire-dogs, pokers, and tongs, also of iron, altogether a most interesting and valuable addition to the Museum.

## THE MARQUAND GALLERY

The Dutch and Flemish pictures formerly hanging in Gallery XI have been rehung in the Marquand Gallery, which will eventually be devoted entirely to these schools. In the new hanging, prominence has been given to certain pictures, which were not conspicuously placed in their former home, in order that the general excellence of the Museum's Dutch and Flemish paintings may be appreciated.

As an example of this effort, the splen-

did sunset by Aert van der Neer has been placed in the centre of the east wall, where its rare beauties can be conveniently studied. About it are four small pictures which in their new settings and frames will seem to many to be strange works, though as a matter of fact, three of them have belonged to the Museum for thirty-six years.

These little pictures have the most precious quality of the lesser Dutch masters—homeliness. Without ostentation, or effort after subject, they are sincere and truthful renderings of the coasts and meadows with which the painters were familiar, and they are executed in a large and breezy style, despite their small size.

This is most felt in the "Moerdyck" by Van Goyen, who was one of the very great painters of air and space, and in this picture, the quiet water which reflects the floating clouds stretches miles and miles away to the horizon. It is all so open and spacious that while looking one is uncertain whether the inches of its dimensions may not be feet or even yards.



## RECENT ACCESSIONS

**I**N the Room of Recent Accessions are shown a number of arms collected by the late William Cruger Pell during a long residence abroad and now presented to the Museum in his memory. Among these objects is a cross-bow, beautifully inlaid, probably of Tyrolese workmanship, dating from the latter part of the sixteenth century; with it is a bunch of well preserved bolts, or quarrels, together with the winder by which the heavy steel bow was set. Probably from the Tyrol but of slightly more recent date is a wheel-lock rifle, also elaborately inlaid. These pieces are of high class of workmanship and, unlike the majority of objects of this kind, have suffered but little restoration. Somewhat similar in type to the foregoing are a brace of wheel-lock pistols of the early seventeenth century with knob-shaped handles, probably of south German workmanship (Bavarian or Saxon). The present gift includes a number of halberds, powder horns and spanners, several court swords and several pieces of armor, including morions from the Munich civil guard (about 1600).

Four interesting helmets have recently been added to the collection of Japanese armor. One of these, from the Burnett sale, is a deeply rounded war-hat, repoussé, from a single piece of iron. It is in the form of a resting "devil-fish" (octopus), with its tentacles retracted. It dates probably from the late eighteenth century, and like many similar objects, is attributed to one of the great Miochin family of ar-

morers. It lacks a signature, however. A second helmet, this from the Matsuki sale, is of admirable quality and is an example of the technical skill of the Japanese artist-armorers; the cranial portion is dome-shaped, representing doubtless the sacred egg, or the Buddhist symbol of immortality; the apical point, however, has been developed into a rudimentary hachiman-za, an opening typical of Japanese helmets, through which the head of the wearer was supposed to come into contact with heavenly influences. The present headpiece bears the inscription "Made in Yedo Bushiu. Nagasone of Echizen." This is probably Nagasone Kotetsu, the well known sword-artist who flourished about 1660, and prepared blades for the court of the Tokugawa shoguns. Of the same period (seventeenth century) is a helmet, Corean in style, with a low sugar-loaf dome, bearing the crest of the daimyo of Nambu. In this specimen, the brow-guard is formed in the shape of shells (awabé), and the surface of the cranial dome has been chiseled, leaving a delicate tracery in relief. A rare feature is the neck guard of many delicate steel laminae, unlacquered. It is altogether of the best type of workmanship and is a valuable acquisition. A fourth helmet is poorer in quality and is apparently of later date (about 1750). But it is interesting as a literal *tour de force* on the part of the artist. The entire cranial portion is of one piece, fashioned boldly as a rabbit, the symbol in Japanese art of the mystery of spontaneous generation.

B. D.



## NOTES

**M**EETING OF THE CORPORATION.—The annual meeting of the Members of the Corporation of the Museum was held on Monday, February 18, 1907, in the Board Room at four o'clock, the President, Mr. J. Pierpont Morgan being in the chair. A report of the activities of the Trustees during the past year was read for the Secretary, Mr. Robert W. de Forest, and was ordered to be printed for distribution.

**ANNUAL MEETING OF THE TRUSTEES.**—The annual meeting of the Board of Trustees was held after the meeting of the Corporation. The following Trustees, officers of the Corporation and Committees were then elected:

### TRUSTEES FOR THE TERM ENDING FEBRUARY, 1914:

WILLIAM L. ANDREWS  
WHITELAW REID  
EDWARD D. ADAMS

#### OFFICERS

President,	J. PIERPONT MORGAN
First Vice-President,	DARIUS O. MILLS
Second Vice-President,	JOHN STEWART KENNEDY
Treasurer,	JOHN CROSBY BROWN
Secretary,	ROBERT W. DE FOREST

#### EXECUTIVE COMMITTEE

J. PIERPONT MORGAN	}	
DARIUS O. MILLS		
JOHN STEWART KENNEDY		<i>ex-officio</i>
JOHN CROSBY BROWN		
ROBERT W. DE FOREST		
WILLIAM L. ANDREWS		WILLIAM M. LAFFAN
JOHN L. CADWALADER		ELIHU ROOT
JOSEPH H. CHOATE		CHARLES STEWART SMITH
DANIEL C. FRENCH		HENRY WALTERS

#### FINANCE COMMITTEE

EDWARD D. ADAMS  
DARIUS O. MILLS  
JOHN CROSBY BROWN  
THE TREASURER, *ex-officio*

#### AUDITING COMMITTEE

GEORGE A. HEARN  
WILLIAM CHURCH OSBORN  
WHITELAW REID

**MEMBERSHIP.**—At the annual meeting of the Trustees, the following members were elected:

#### HONORARY FELLOWS

MRS. ZELIA NUTHALL, Mexico City.  
DR. WILHELM BODE, Director of the Kaiser-Friedrich Museum, Berlin.  
DR. JULIUS LESSING, Director of the Kunst-Gewerbe Museum, Berlin.  
DR. HEINRICH ANGST, Former Director of the Landes Museum, Zurich, Switzerland.  
MR. ALLISON V. ARMOUR, New York.

#### FELLOWS IN PERPETUITY

MR. LLOYD S. BRYCE  
MR. PETER COOPER BRYCE  
MR. FRANCIS GOTTSBERGER  
MR. WILLIAM T. EVANS  
MR. W. L. PALMER  
MR. LOUIS V. BELL  
MR. HAMILTON W. CARY  
MR. JAMES STILLMAN  
MR. WALTER RUPERT TUCKERMAN  
MRS. HERBERT L. SATTERLEE  
MRS. WM. P. HAMILTON  
MR. THACHER M. ADAMS

#### FELLOWS FOR LIFE

MR. SAMUEL S. HOWLAND  
MR. JACQUES SELIGMAN  
MR. FREDERICK S. WAIT  
MR. DANIEL GUGGENHEIM  
MR. LOUIS EHRLICH  
MR. WILLIAM R. SANDS

#### FELLOWSHIP MEMBERS

MR. G. WARRINGTON CURTIS  
MISS JESSIE GILLINDER  
MR. H. CLAY PIERCE  
MR. R. STUYVESANT PIERREPONT  
MR. ARCHIBALD D. RUSSELL

#### SUSTAINING MEMBERS

MR. CORTLAND PARKER  
MR. ERNEST WILTSFF

**THE ANNUAL REPORT OF THE TRUSTEES.**—Before the next issue of the BULLETIN this report will have been printed and sent to all members of the Museum. It contains an account of the activities of the Trustees during the past year, and deals particularly with the following subjects: the coöperation of the city authorities with the Museum; changes in the Museum staff; progress in the arrange-

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

ment of the collections; new room of recent accessions; changes in the organization and facilities of the Museum building; extension of the buildings and the more important accessions received during the year.

Some of these matters already have been referred to in the BULLETIN. Of those not touched upon before, the reference to the co-operation of the city officials and the changes in the organization and facilities of the building will be found to be of especial interest.

An appendix to the Report contains several tables. The addition to the membership is here shown to have been 715; the number of visitors 761,476; and the total number of accessions, 2,007 objects of art, 2,467 volumes added to the library and 12,000 photographs.

ATTENDANCE.—The statistics of the number of persons who have visited the Museum during the month of January are given below, and beside them are given the figures for the same month last year. On January 1, New Year's Day, there was

an attendance of 6,017, against 5,749 of last year.

1906		1907	
19 Free days	31,382	19 Free days	28,653
9 Evenings	1,460	8 Evenings	1,220
4 Sundays	24,588	4 Sundays	25,559
8 Pay days	2,645	8 Pay days	2,342
	60,075		57,774

THE LIBRARY.—The additions to the Library during the past month were 102 volumes, as follows:

By purchase.....	97 volumes
By presentation..	5 volumes

The names of the donors are: Mr. Edward D. Adams; Art Institute of Chicago; Mr. A. J. Bloor; Columbia University; the Directeur des Monnaies, Paris, France; Mr. Eugene Fischhoff; Grolier Club; Mr. Charles Henry Hart; Mr. Herman A. Metz; Musée Hongrois des Arts Decoratifs; New York State Library; Mr. Thomas Sheppard; and the Washington State Art Association.

The attendance during the month was 104.

## COMPLETE LIST OF ACCESSIONS

JANUARY 28 TO FEBRUARY 25, 1907

CLASS	OBJECT	SOURCE
ANTIQUITIES—Classical.....	* A white Attic lekythos (oil-jug). 350 to 250 B. C.....	Gift of Mr. P. H. Reynolds.
ARMS AND ARMOR—Chinese....	* A short sword with a wooden hilt and an ancient sword with an iron hilt... * A sword of the twelfth century and a sword of the fifteenth century.....	Purchase.
ARMS AND ARMOR—Japanese..	† A short sword, seventeenth century; a Nagasone helmet, fourteenth century; a Nobuiye helmet, early sixteenth century; and a Korean helmet, early seventeenth century.....	Purchase.
CERAMICS—Japanese.....	† One hundred and three pairs of tea-pots; fifteen single tea-pots; one tea-set comprising a small tea-pot, a bowl and five small cups; one saké pot, and one water pot.....	Purchase.

\* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 3.)



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—JANUARY 28 TO FEBRUARY 25, 1907—*Continued*

CLASS	OBJECT	SOURCE
ENGRAVINGS—German.....	* A mezzotint portrait of the Emperor Charles VI of Germany, drawn by Ioh Elias Rüdinger, engraved by Gottlieb Heüss.....	Gift of Messrs. Lucius Cary Tuckerman, Wolcott Tuckerman and Walter Rupert Tuckerman, in memory of their father, Walter Cary Tuckerman.
MEDALS—French.....	* Bronze medal of Abraham Lincoln, by Franky Magniadas.....	Gift of Mr. Frederick S. Wait.
METALWORK—Japanese.....	† Two water kettles; five iron saké kettles and one copper saké kettle.....	Purchase.
METALWORK—Spanish.....	* Twenty-five pieces of wrought iron kitchen utensils.....	Purchase.
PAINTINGS—American..... (Floor II, Room 12.)	"The Gulf Stream," by Winslow Homer.....	Purchase.
REPRODUCTIONS.....	* Plaster cast of the Throne in the Palace at Knossos.....	Purchase.
	* Water color copy of a panel of Syrian tiles.....	Purchase.
SCULPTURE—American.....	† Bronze statuette, "Caestus," by C. H. Niehaus; bronze statuette, "Panther," by Anna V. Hyatt; bronze statuette, "Boy Feeding Turtle," by Mrs. Clara P. Garrett.....	Purchase.
TEXTILES.....	* A collection of one hundred and ninety-two specimens of various European velvets and silks.....	Purchase
TEXTILES—French.....	† Five large tapestries, Burgundian, early fifteenth century.....	Gift of Mr. J. Pierpont Morgan.
TEXTILES—Hungarian.....	* A small piece of silk.....	Purchase.
TEXTILES—Italian.....	* Three small pieces of silk.....	Purchase.
WOOD CARVINGS—American...	* Bust in relief of George Washington, by J. C. Getchel, 1807.....	Gift of Mr. Frederick S. Wait.

## LIST OF LOANS

JANUARY 28 TO FEBRUARY 25, 1907

CLASS	OBJECT	SOURCE
ARMS AND ARMOR—Italian.... (Floor II, Room 3.)	Suit of Milanese armor and sword, sixteenth century.....	Lent by Mr. Rutherford Stuyvesant.
CERAMICS—Chinese..... (Floor II, Room 6.)	Eleven porcelain vases.....	Lent by Mr. J. Pierpont Morgan.
PAINTINGS—Dutch..... (Floor II, Room 24.)	Portrait, "Heer Bodolphe," by Frans Hals, signed and dated 1643.....	Lent by Mr. J. Pierpont Morgan.
	Portrait, "Vrouw Bodolphe," by Frans Hals, signed and dated 1643.....	
SILVER—American..... (Floor II, Room 9.)	A tankard, eighteenth century, by J. Coburn.....	Lent by Mr. Godfrey Phelps Koop.
* Not yet placed on exhibition. † Recent Accessions Room (Floor I, Room 3.)		

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Published monthly, under the direction of the Secretary.

Subscription price, one dollar a year; single copies ten cents.

Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

### THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

### OFFICERS

President,	J. PIERPONT MORGAN
Vice-Presidents,	DARIUS O. MILLS.
	JOHN STEWART KENNEDY.
Secretary,	ROBERT W. DE FOREST.
Treasurer,	JOHN CROSBY BROWN.
Honorary Librarian,	WILLIAM LORING ANDREWS

### THE STAFF

Director,	SIR C. PURDON CLARKE.
Assistant Director,	EDWARD ROBINSON.
Curator Emeritus,	GEORGE H. STORY.
Curator of Paintings,	ROGER E. FRY.
Curator of Arms & Armor,	BASHFORD DEAN.
Curator of Metal Work,	JOHN H. BUCK.
Registrar,	P. H. REYNOLDS.
Assistant Treasurer,	THOMAS D. DUNCAN.
Librarian,	WILLIAM CLIFFORD.
Assistant Secretary,	HENRY W. KENT.

### MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . . . .	51,000
FELLOWS FOR LIFE, who contribute . . . . .	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of . . . . .	100
SUSTAINING MEMBERS, who pay an annual contribution of . . . . .	25
ANNUAL MEMBERS, who pay an annual contribution of . . . . .	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation

to any general reception, and whenever their subscription in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further information see special leaflet.

### ADMISSION

HOURS OF OPENING.—The Museum is open daily, from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. After March 16th the Saturday opening will be continued until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an older person.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership ticket. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

### THE COLLECTIONS OF THE MUSEUM

The Index to the Collections will be found useful for those desiring to locate a special class or collection of objects. It can be purchased at the door.

### THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

### CATALOGUES

The catalogues of the Museum collections, now in print, number seventeen. These are for sale at the entrances to the Museum, and at the head of the main staircase. They are supplied to Members free, on personal application at the Museum.

### PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including applications for photographs of objects not kept in stock, may be addressed to the Assistant Secretary.

Photographs by Pach Bros., the Detroit Publishing Co., and Braun, Clement & Co., of Paris are also on sale.

	Carbonettes	Silver
Size measuring 8 x 10 inches,	\$.40	\$.20
Size measuring 10 by 12 inches,	.75	.40
Size measuring 11 x 14 inches,	.90	.50
Size measuring 18 x 22 inches,	3.00	

### RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte, from 10 A. M. to 5 P. M., and table d'hôte, from 12 M. to 4 P. M.